

## HIS TERRIBLE REVENGE.

**The Fiercest Cruelty of a Modern Adonis Exposed.**

Dickey tumbled into his chair at the club window with a sigh that was heard clear out in the billiard room.

"Ah," said a voice from the next chair (the men are so small and the chairs so large at Dickey's club that it always seems as though the chairs were talking and not their occupants). "Ah," repeated the voice, "I observe, me dear boy, that you have been rejected."

"Yaas," answered Dickey dreamily.

"Did she let you down easy or—was it in the nature of a cyclone?"

"Both," answered Dickey; "but, oh, I am going to have sweet revenge. I will not be cheated out of my revenge."

"Tell me about it, dear boy."

"Well, I have loved her ever since we were babies, old chap—terribly romantic. We were born on the same day, you know, and she lived next door to us; used to go riding in the same baby carriage—been riding with her ever since. But, you know, girls get about five years older than a fellow of the same age when they are seventeen and about five years younger than a fellow of the same age when they are twenty-three. Well, day after tomorrow is our eighteenth birthday, but she thinks I am a mere boy, don't you know, and that she is a mature young lady. So when I proposed she actually laughed at me, old chap, and told me to go back to my nurse."

"Gwacious!" said the voice from the chair.

"But I am going to have my revenge," said Dickey.

"What's it going to be?" asked the voice.

"Well, I am going to have a swell birthday party. Every one knows that she and I were born on the same day. But instead of its being my eighteenth birthday, old chap, it's going to be my twenty-eighth birthday—see? And I just bet she'll tear her hair out when she hears about it. By the way, it's awfully pretty hair."

"Gwacious!" said the horrified voice from the chair.—Tom Hall in Life.

## Did It Himself.



"Why doesn't Bridget hang this parrot up after she is through cleaning him?"



"Just like everything else about this house—if I want it done right I have to do it myself."



"Biff! 'Some fool forgot to fasten in the bottom of that cage.'—Smith & Gray's Monthly.

## Queered Himself.

"Why, Clara, I'm surprised to hear you speak so disparagingly of Mr. Doughdrop. Only a few months since you thought he was about perfect. Has he done anything to lower himself in your estimation?"

"Indeed he has."

"Clara, you astonish me. May I inquire what it is?"

"He has married me."—Detroit Tribune.

**The Other Side of the Picture.**  
There's something very "feting"  
And artistically catching  
About a simple etching  
To hang upon the wall.

And when you come to frame it,  
And get the bill—why, blame it!  
You find that all the same it  
Makes a "fifty" very month.

—Smith & Gray's Monthly.

## FOR LITTLE FOLKS.

**Baby Julia De Grignan.**  
Julia De Grignan, or "Baby" De Grignan, as she is better known, has made a hit as Pearl in "The Scarlet Letter" in Richard Mansfield's production at Daly's. She is seven years old, of dark complexion, has large, lovely eyes and seems born to the stage. The little lady is as easy and natural on the stage as though she had had many years of experience. It was three years ago that Julia appeared in arms as the baby in "Bootle's Baby" at the Madison Square theater, and she went "right on" the stage without a single rehearsal and behaved beautifully. Then she was in "The Pharisee" at the same house. She took



to it like a duck to water. Her first speaking part was in "Editha's Burglar," and then came "Raglan's Way," with Edwin Arden, and in the summer of 1890 Baby De Grignan appeared with Rosina Vokes at Daly's. Rose Coghlan next had little Julia in "Peg Woffington" at the Columbus theater in Harlem. The baby actress joined the Kendals in October, 1891, and played with them in "The White Lie." One of her most successful appearances was at the Actor's Fund fair, where she created such a furore in running a booth and in selling pictures of herself that one gentleman gave her a magnificent doll, and others loaded her with candies and sweetmeats. Julia remained each night until the final curtain was rung down. Baby De Grignan is fortunate in having a staunch personal friend in Commodore Gerry. He pets her and tells her—the probable truth—that she will become a famous actress. She does not dance or sing, so the head of the S. P. C. C. allows himself to admire her and protect her. Julia's father is French; her mother German-American. Miss De Grignan says the baby gets her dramatic bent from her father, who once tried opera, but gave it up for reasons of health. The De Grignans were well known on the French stage. Julia says she has no favorite part. "I like them all," she declares.—New York Press.

## Looking After Her Kittens.

The other day in Beekman street a motherly looking cat was calmly sitting on the curb watching the antics of her four kittens, which were having a glorious time rolling about and mauling one another. The kittens kept at their sport for some time. Suddenly one of them, tiring of further play, wandered away toward a large paper bag that was fluttering in the wind on the walk. Nosing around the bag he presently espied an opening into which he crawled. The attention of his fellows was soon directed to the new attraction, to which they speedily hastened, and entering one by one the four kittens quickly found themselves housed in this unusual domicile. They made no effort to leave it, observing which the old cat, who kept an eye all the time on the maneuvers of her progeny, walked toward the bag, smelled and looked within its interior, and seeing her kittens at rest she picked up the parcel with her teeth, and walking down the street disappeared in a hallway with the bag and her tots inclosed.—New York Sun.

## Swing Away, Baby.

Swing away, baby, in the tree top;  
Though the wind blows, I've no fear that you'll drop;  
Should the bough break it won't matter at all,  
Others below you can catch in your fall.

Swing away, baby: your little feet  
Shows how your forefathers used to exist:  
In your wee fingers a Robinson sees  
Proof that your ancestors lived up in trees.

Swing away, baby: if your hand grows tired  
You can rest it by using your toes.  
Ere loots and shoes have distorted the shape,  
Due to the ancient quadrumanous ape.

Swing away, baby. Monkey and man  
Both have been made upon one common plan.  
One missing feature you'll live to bewail:  
Only a rudiment's left of your tail.

Swing away, baby, swing! You have not  
Need of a cradle, a crib or a cot.  
Mansion or cottage, or lodgings or flat;  
Trees, only trees, are your true habitat.

—St. James Gazette.

## Highway Robbery.



**Wanted Long Dresses.**  
Little Girl—I'll be awful glad w'en I'm old 'nough to wear long dresses.  
Mamma—What do you want long dresses for?  
Little Girl—So I can climb trees wifout showin' zee holes in my stockins.—Good News.

## Groceries.

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THE  
**GEM GROCERY**  
Washington Street  
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Groceries,  
Bread.

## Furnishing Goods.

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You are all thinking, "What shall I buy for a

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## Notice for Publication.

Premption entry No. 2637.  
LAND OFFICE AT TUCSON, ARIZ.,  
February 16, 1892.  
Notice is hereby given that the following named settler has filed notice of his intention to make final proof in support of his claim, and that said proof will be made before the clerk of the District Court at Phoenix, Arizona, on March 22, 1892, viz: Wesley McKee of Phoenix, Arizona, for the NW 1/4 of sec. 29, twp. 1 N., r. 2 E.

He names the following witnesses to prove his continuous residence upon and cultivation of said land, viz: Henry E. Slosser, John T. Hughes, John B. Hoover and Hans J. Ehlers, all of Phoenix, Arizona.

HERBERT BROWN,  
Register.

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